

CANADIAN MOVING PICTURE DIGEST

Vol. 21, No. 25

TORONTO 2, CANADA

October 19th, 1929

LAUREL-HARDY

OUR GANG

CHARLIE CHASE

HEARST METROPHONE NEWS

M-G-M COLORTONE REVUES

HARRY LANGDON

DIAMONDS IN THE SHORT SUBJECT HEAVEN!

M-G-M

Long on Shorts!

THE METRO GOLDWYN MAYER LION
THE GREATEST STAR ON THE SCREEN

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

SOME PUMPKINS!



Pop. price extended runs in every section of country are tremendous! \$2 Road-show runs continue to pack 'em in New York, Boston, Philadelphia.



Carthay Circle, L. A., \$2 record engagement is duplicated in pop. price stands. Harold (West Coast) Franklin wires: "Box-office smash at Warfield, Frisco."



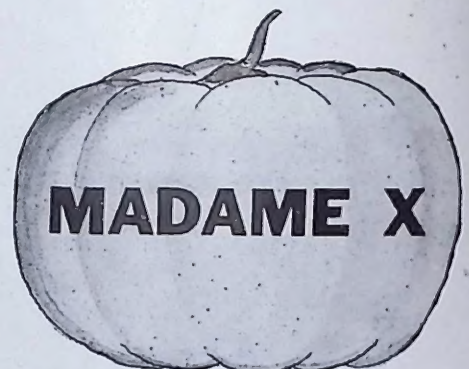
Embassy, New York, packs 'em in at \$2 in third month! King Vidor's drama with Irving Berlin music is sensationally different from any other talkie ever made.



JOAN CRAWFORD in another Dancing Daughter delight! Young folks, old folks—they love Life and this is it! The answer is box-office business!



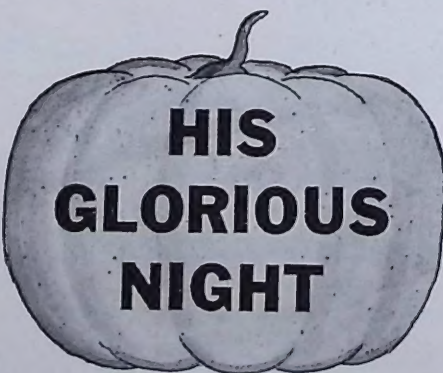
MARION DAVIES brings you the season's happiest hit. Second month at \$2 Mayan, L. A. Doughboy love, songs, laughs, tears—it's got what everybody wants, entertainment!



RUTH CHATTERTON in the most distinguished talkie of them all, with Lionel Barrymore direction. The kind of show that puts your house in the de luxe class!



"The Unholy Night" another Lionel Barrymore directorial triumph. A superb All-Star mystery that's a clean-up. "Speedway" again confirms William Haines' position at the top of box-office names!



JOHN GILBERT in his first talkie. That's news for any public! And how he troupes through this hot romance. It's standing them up in the aisles!



Just you wait! You're going to say again—"Leave it to M-G-M" Here's the one that will be flashed from merry marquees to the tune of tinkling tills! And More Coming!

A Golden Harvest with
METRO-GOLDWYN-M



BIRDS IN A GILDED CAGE!



**THE TWO
BLACK CROWS**
MORAN & MACK
in "WHY BRING THAT UP?"

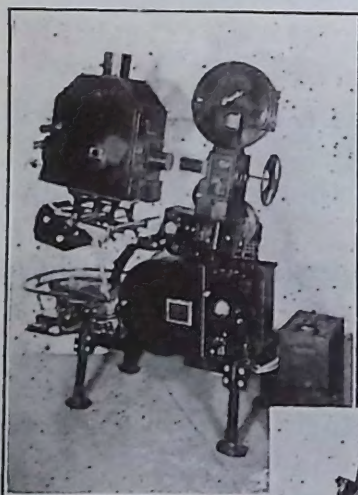
¶ "Paramount pulls one out of the bag that tops them all as a box office draw!" yells Exhibitors' Daily Review of "Why Bring That Up?" ¶ At the long run Rialto, New York, the ticket takers are getting arm-weary as the crowds surge in. In Buffalo, New London, everywhere the Two Black Crows have lit so far, the story is the same: A SELLOUT! ¶ The same magic touch that put Moran and Mack over on the stage, the air and the phonograph, is working overtime on the talking screen! Gentlemen, here's one of those great super-attractions the New Show World makes possible. All the famous Two Black Crows comedy, plus a big supporting cast headed by Evelyn Brent and Harry Green. Plus story by Octavus Roy Cohen. Plus direction by the Broadway stage wizard, George Abbott. Plus song hits and a girly-girly revue. ¶ Better bring up "Why Bring That Up?" with your Paramount exchange TODAY!

**ANOTHER NEW SHOW WORLD HIT
FROM THE HEAD COMPANY!**



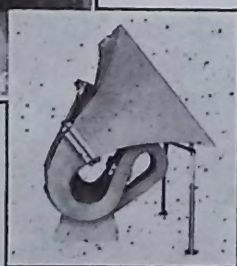


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of recorded
sound...



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RAY LEWIS

Editor and Managing Director

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TORONTO 2, CANADA

October 19th, 1929

General Motorizing Film Business



THOSE OF US who read the papers recently noted a statement to the effect that General Motors and Radio would become "sisters under the skin."

The tie-up between Radio and Motion Pictures is now an old story, but long before the public announcement of this affiliation it was observed that Motion Pictures was assuming a business front similar to General Motors.

Several of General Motors' executives, directly and indirectly attached to General Motors, have been directly and indirectly attaching themselves to Motion Pictures, to such a degree that the mergers and combines arranged in Motion Pictures have been different to the order of such business as was prevalent in Ye Bygone Days.

To-day a merged, or combined company does not throw away an organization that has built up good-will by public, or trade contact. Nor does the Parent company destroy a working organization, which is operating profitably, or with a chance of profit.

The vision today is broader. By broader we infer that the Parent company realizes the public tendency to distribute its business, the variety of tastes displayed in public taste; and the economic phase governed by what the various units which make up the Public can afford to pay!

Healthy competition has been found to prove helpful to business; and is one of the greatest stimulants of progress.

Today our Motion Picture merged interests operate similar to those of General Motors, whose various trademarks sell in competition with each other, various grades of cars, covering the entire field of the public's taste and purse!

The Radio Industry will develop in the same way; and the three-cornered or triangle tie-up of General Motors and Radio, and Motion Pictures, gives us a glimpse of how the business men of this trio of enterprises size up the future.

The Convention of the Society of Motion Picture Engineers which took place here in Toronto, last week, presented many fascinating vistas in relationship to the potentialities of the screen and the Radio.

We are, it appears, very close to not only screens forty by eighteen, some operative at present, but approaching a screen that has as one of its dimensions a width of seventy feet. Film too is to be of greater width; and the screen begins to loom before us as peopled with life-size reproduction of individuals and objects. In other words, the screen will become as life-like as the stage.

This kind of entertainment certainly cannot be reproduced in the home with the degree of perfection one can get in theatres built for the new screen and film era, but certainly television will make itself a member of those families who have already adopted a combination of Radio and the Orthophonic; and these families are growing in thousands, hundreds of thousands, will grow with television into a non-theatrical distribution of millions and millions.

It is this objective towards which the directors of General Motors and Radio, the new Showmen of our Industry are heading.



"BROADWAY"

Smashed All Records

Lyceum - Winnipeg

*The Biggest Picture
of the Biggest Kind
of a Broadway Hit--
with Original Play
Dialogue*

**Played to more than
Five Capacity Houses
out of Six Shown on
Opening Day**

with

Glenn Tryon, Evelyn Brent,
Merna Kennedy, ★T. E. Jackson,
Otis Harlan, Robert Ellis, ★Paul
Porcasi, Leslie Fenton, George
Ovey.

from

JED HARRIS' STAGE PRODUCTION

of the play by

GEO. ABBOTT and PHILIP DUNNING

**A PAUL FEJOS
Production**

Associate Producer
CARL LAEMMLE Jr.

Two Negatives

One SILENT, one with DIALOGUE

Color Scenes, Photographed by
Technicolor Process

★ of the original play cast

And Universal Has It!

RAY



RAY LEWIS

PRESENTS

WILLIAM FOX is celebrating the twenty-fifth anniversary of his association with the Industry. The Digest extends congratulations to William Fox, who is one of our youngest, old Showmen, young in ambition, in vitality to accomplish, young in enthusiasm, eternally young in the youngest and most virile of all the industries and arts. Keeping not only pace with all of its innovations, but just marching sufficiently ahead of the "game," to meet its various moves as these moves catch up to William Fox.

A Silver Anniversary with the Silver Screen, is an event, here's to their Golden Anniversary!

Metro-Goldwyn-Mayer's "Hollywood Revue" is again depriving Tom Daley, Manager of the Tivoli, Toronto, of his "Daley Bread!"

Sandwiches are in order, for as long as Tom sees a line-up in front of the box-office and around the corner, Tom refuses to leave the theatre for fear of breaking the Magic Spell.

"THE HOLLYWOOD REVUE" is certainly proving the magnet. The crowds stand there, "singing in the rain," but, rain, or not, determined to get in and view this presentation of their favorite stars, exploited to their advantage; and offering in addition to their usual artistry, a display of versatility which is novel and entertaining. But we will eloquently and fittingly expound on this great show next week.

A preview private screening of Mary Pickford and Douglas Fairbanks in "The Taming of the Shrew" was a most delightful surprise. Mary as Katharine, or just plain "Kate" can be proud that her Katharine will be indelibly imprinted on the memory of this generation.

FOR MARY'S Katharine reveals Mary certainly growing up in her art, and revealing the most mature bit of real screen acting that we have had from Mary since Mary became Mrs. Douglas Fairbanks.

I like this kind of a Katharine, good-looking and fiery sufficiently for any Venetian rough-neck, with noble ancestry, to desire to woo and subdue.

As for Douglas as "Petruchio," his interpretation is also a huge success, smacking a bit of Don Quixote in makeup, but as Shakespearean as any "Petruchio" could be, and just the kind of a "Petruchio" which would register upon the screen in entertaining fashion.

"THE TAMING OF THE SHREW" is one of Shakespeare's "lapses from grace," if one might be privileged to compare it with the majesty of "Hamlet," "Julius Caesar," and his other valiant tragedies. "The Taming of the Shrew" is Shakespeare when he descended to that state recognized in Motion Pictures as the custard-pie throwing complex!

Shakespeare loved the broadest kind of farce bor-

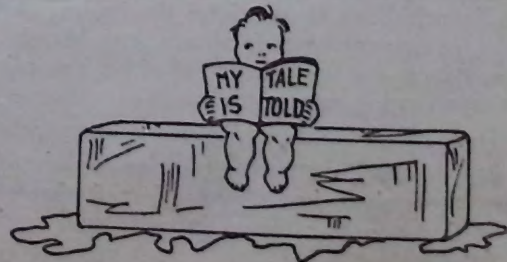
dering on burlesque, the best example of which is "The Taming of the Shrew," and if his men did not lose their pants, his ladies nearly lost their virtue, which Shakespeare seemed to sense as humorous.

The settings and the costuming are so magnificent, so elegant, that Shakespearean lovers, will, in the language of the screen, get an "eye-full." Whether the fans will storm the box-office is a query. If they do not, it will be another case of being "too good" for the mob, for good it is, amazingly good in quality, in splendour, in the work of the stars, the entire cast, in the interpretation and in the direction.

WHILE we are on the subject of Shakespearean virtue, apropos of "The Taming of the Shrew," it looks as if the fates are conspiring to give The Digest a Scarlet Letter; while The Digest is endeavoring to only add a little local color; be that as it may, accentuated by a "dash of lavender."

Our friend, H. M. Thomas, of Famous Players Canadian Corp., states in a recent issue of Capitol Entertainment, that "Ray Lewis is the proud mother of a most wonderful youngster." That caps the climax, now boys, you will certainly have to "Give the little gal a hand." I have never pulled any "sob stuff" in order to secure business, but I leave it to you, isn't this a "shad story?" Ray Lewis with a "cheild" in her arms. Oh, my Gawd, with "Slime" calling me "Mr. or Mrs." and "the girl friend from Canada," Oscar Hanson getting up and telling the world he has been living with me for eight years in Canada, His Honour Mayor Walker adding his bit by telling the exhibitors that it is a long time since Ray Lewis was a young girl living with her folks in Canada, and now our friend, Mr. Thomas comes along and gives me a child. Well, it might be worse. Thanks, Thomas, old boy, for mentioning that I have a husband.

NOW why should anyone be worried about a definition of "Hokum," here you have it, as plain as any showman could hand it to you! "Give the little gal a hand," remember the "wonderful youngster," who some day might become the editor of the Canadian Moving Picture Digest; and might pull some real "Hokum" in getting business from you, by reminding you that Ray Lewis is his mother. "Oh my Gawd," and I still want to have sex appeal!



British and Foreign Sound Pictures

By Nathan D. Golden

Assistant Chief, Motion Picture Division, Bureau of Foreign and Domestic Commerce, Washington.

A NEW company has recently been formed to turn silent films into synchronized form, probably with dialogue. This firm has secured a studio within easy reach of London, for which a complete American recording apparatus has been ordered. A large number of British and other films which are now being offered as silent features, will thus be available in sound and talking form.

Talking Version.

PRODUCTION of talking pictures in several languages is taking on large proportions. British press reports indicate that at the Twickenham Studios ambitious plans for the making of two 100 per cent. talking pictures will shortly be under way. They will be made in English, French, and German, the English version by an English director, the French by a French director and the German by a well known German. Another press report informs us of the extensive plans of another producer for the creation of an international talkie studio, which is to have twenty stages, to be built near London, with the latest devices and manned by the best technicians that Great Britain and the world can supply. It is the plan of this multi-lingual film centre to produce the English version of the picture with the continental producers present, with whom arrangements for co-operation are to be made. When the English version is completed the first of these producers will bring over his native stars and make the talking version for that country. He in turn will be followed by another continental producer, and so on. In this way talkies for France, Italy, Spain, Sweden, and other continental nations will be made. By using the same story, sets, costumes, etc., and with each of these continental producers paying his share of the expenditure, it is felt that the cost of production of the first version will be from 30 to 40 per cent. lower than for a picture made for Great Britain and Empire distribution only; and at the same time the continental versions will have been produced at correspondingly lower costs.

Sound Equipment.

THE number of British sound-reproducing apparatus at present on the market are too numerous to mention. Several of them have proven their interchangeability with American sound pictures, but opinions of those in the trade are that they do not have the quality of tonal reproduction credited to our American devices. Prices for the various English-made synchronizers range anywhere from 195 to 3,000 pounds.

France.

THE development of sound film in France has been at a standstill owing to the protracted delay in settling the regulations for the administration of the French Film Control Decree for the film release season 1929-1930. Coupled with the decision of American distributors to withhold contracts for the 1929-1930 product in view of the uncertainty of the number of films which could be imported into the country under the terms of the new French Film Regulations, the leading American sound-film equipment manufacturers, last March, ceased making contracts for the delivery of either recording systems or reproducing apparatus.

Demand for Sound Picture Apparatus.

THE fundamental demand expressed by the theatre-goers themselves has already forced three of the Boulevard first-run theatres to install sound equipment.

Concerning the potential demand for this equipment, however, it is safe to predict that it will be several years before there will be as many sound installations in France as there are in the United States at present, in proportion to the population or to the number of theatres. The majority of French exhibitors are either too conservative to try out this invention before their public advises them to do so, or else the investment looks larger to them than it really is.

AS REGARDS the potentiality of reproducing-equipment sales, it is believed by those well versed in French film circles that the wiring of a great many houses other than the so-called first-runs, will depend upon the supply of French dialogue films. Foreign talkies, either in part or full, or the straightaway sound-synchronized films, will not induce the owners of these neighborhood and small town cinemas to invest in expensive house wiring. Exhibition leaders in France are outspoken in their claims that the provincial cinema-going public generally will not tolerate the substitution of synchronized sound for orchestral music; nor will they be expected to absorb foreign dialogue films. American superproductions, however, with short dialogue sequences and box-office names, or strictly sound synchronized, will continue for a long while to attract capacity audiences in French first-runs. At the present time there are about ten theatres in France wired for showing sound pictures, and it is estimated that there are close to 350 theatres in France with a seating capacity over 1,000, and 1,300 theatres with a capacity from 500 to 1,000 which are potential talkie houses.

Sound Studios.

THERE are at present but two French studios equipped to record sound-films. These are the Menchen studio at Epinay and the Gaumont studio in Paris.

Recording Processes in France.

While no American recording equipment has as yet been delivered in France, the recent settlement of the French film controversy and the resumption of trade activities by American interests, will result in the fulfillment of several pending orders for recording equipment.

THE only equipment announced as available for purchase in France is Tobis-Klangfilm. This recording apparatus is installed at the Menchen studio, but so far nothing from this studio has been exhibited. The Petersen-Poulsen System, a Scandinavian invention, which is being fostered in France by the Gaumont Company, has been used more extensively for short films, one feature is also known to have been released. The Cinevox process is being sponsored by a well-known French producer and distributor. Little is said about this system, except that it is sound-on-film; it should offer no real competition for American outfits.

IN VIEW of the unsatisfactory credit conditions in film circles, and the heavy demands made on sales of recording equipments, it is probable that only the few larger producers will be able to contract for the expensive American installations. So far as the numerous smaller producers are concerned, they will either be obliged to rent space in equipped studios, or to confine their activities to silent film production as in the past.

(Continued on Page 10)

Television Will Get You

William S. Paley, President of Columbia Broadcasting System, Disarms Exhibitors from Television Alarms

THIS INDUSTRY has always had a "scare" of some kind or other thrust upon it through its various stages of development. It is not unusual for the human species to be "scared" of "new fangled ideas," which "new fangled individuals" describe as progressive inventions.

Being disturbed is not an acceptable condition to the majority of us, who, providing it does not affect our economic position, are inclined to "let the world roll by," as we "carry on" as usual.

But some people are so constituted that they must always be experimenting; and seeking to perfect that which has been discovered; or invented.

THE MANAGERS, or business men, who exploit inventions and inventors, fall in line with the idea of further experimentation, since a novelty ceases to be a novelty, when it is no longer a novelty.

This sounds worse than it really is, for on analysis you will find that the Irish in the phrasing may be a dressing to the question, but it does not "beg the question." It clearly defines why, in Motion Pictures, in Radio, in Motors, the changeability in public favour must be a contingency for which far-seeing traders make provision. And now what is this preamble apropos of; and what is its relationship to Television and William S. Paley?

AS WE understand it, Television is beginning to assume the shape which other "bugaboos" assumed in our Industry. Exhibitors are beginning to fear, and distributors also, that Television may have a thousand eyes and arms and legs, the all-seeing, all-reaching, all-absorbing, all-doughsky one!

We recollect that exhibitors were fearful of Radio in its infancy; and that our friend "Roxy" at a convention of exhibitors endeavored to unmask the Radio Bugaboo, informing exhibitors how Radio had helped his business. It sure did help "Roxy" and the Roxy Theatre; and judging the times it certainly has helped the entire Industry; and is proving a source of education and entertainment to people of all classes, all over the world. Whether it will swallow up the theatre remains to be seen. Of one thing we can be certain, "Rome was not built in a day," therefore why worry over a development which is just out of the laboratory.

THERE is enough competition to take care of in our Industry which is grown-up; and a sufficient amount of changes to keep track of, and to keep pace with as they directly concern showmanship, without sitting down to worry about where the vision of television is being directed.

William S. Paley is the President of the Columbia Broadcasting System, recently affiliated with Paramount Famous Lasky. Mr. Paley has a most interesting article published in the Nations' Business, October issue, headed, "Radio and the Movies Join Hands."

It covers the question of Television; and emphasizes that in the field of Talking Motion Pictures there is still "Virgin Soil," much territory to be explored, discovered, utilized, made practical, and profitable.

—EDITOR.

His article, with the title, "Radio and the Movies Join Hands," follows:

IT IS MORE than an axiom that the public has to be amused and entertained. It is an economic necessity. What the motion picture has done for the worker

wearied by a day of toil has been dealt with in pulpit and press, debated for years by statesmen and educators. Now we have radio, with its manifold potentialities and problems.

People have assembled to be entertained and instructed for thousands of years. They will, I believe, continue to gather for these purposes for many generations to come. The theatre is as natural an institution as is the school room. It is the expression of group psychology. Man being a social creature, he likes to rub shoulders with his fellows. Emotional response in an audience is infectious. Laughs engender laughs, thrills sweep like electric currents through multitudes. Scenes of dramatic poignancy, on stage or screen or platform, affect a group mind that exists for the moment as one, though it may be composed of thousands of individuals.

The theatre is a major industry in the national economy. Millions of dollars and hundreds of thousands of persons are engaged in this industry. The theatre is at once a stable institution and a capricious one. It is affected by a multitude of factors. Not the least important factor now entering into the theatrical business is the radio, youngest and most ambitious of entertainment mediums.

We of the broadcasting branch of the radio industry, the branch that now enters almost as intimately into the daily lives of the citizenry as the newspaper, are constantly beset with inquiries about our present and future activities, about the possible and probable effect of radio on the basic medium of entertainment, which is the theatre.

WE are asked again and again whether a clash is not imminent between the parvenu radio and the old established theatre. Particularly since the introduction of the so-called "talkies," which demonstrated that the motion picture industry is also a creature of the laboratory whence radio sprang, have we become the cynosure of industrialists and sociologists.

These "talkies," emerging from the electrical laboratories ahead of television, have served as the basis of much speculation about radio and the theatre. Will not the simultaneous reception by radio (or wires) of vision along with sound shake the theatrical business — and I must refer especially to the motion picture business — to its foundations?

THE recent affiliation of the Columbia Broadcasting System with one of the greatest of film organizations, the Paramount Famous Lasky Corporation, has served to stimulate all sorts of theories and conjectures. My own interest has been whetted and my fancy intrigued, for I must guess along with the others.

Radio and motion pictures, once considered potential rivals, have become allies. Scientific progress has served to introduce sound into motion pictures. Science gives us reasonable prospect for vision in radio broadcasting. This advent of an element into each field that was formerly peculiar to the other has resulted in a mutuality of interests of such far-reaching significance that unlimited new possibilities are dawning in the entertainment world.

Talking motion pictures are an accomplished fact and apparently are here to stay. Television, we are told by the best minds in the laboratory, is "just around the

(Continued on Page 11)

Covered In Golden Address

S.M.P.E. Convention, Toronto

(Continued from Page 8)

Italy.

Sound and talking movies have been introduced into this market, and with the exception of the language difficulties, have been well received. There are at present approximately 30 sound installations throughout Italy, most of which are of American make. Several of the smaller and cheaper French and English sound reproducers are now represented in Italy. Until the exhibitors gain more faith in the larger American systems or until their prices come down, it is believed that these cheaper priced sets, where interchangeability of product seems likely, will have the call on Italian exhibitors, especially the smaller ones, on account of their price appeal. It is, therefore, apparent that the sales of sound reproducing equipment will go to those who offer reduced prices, better credit terms, improved models and immediate deliveries. Italy with more than 2,000 theatres, 155 of which have a seating capacity over 750, should offer a splendid field for American sound installations.

Production.

Production in Italy is limited. The Ente Nazionale, a concern aided by the government, and the Pittagala Company are the chief producers. The Ente, which has adopted British Talking picture apparatus, has already taken the exterior sets of their first Italian talking picture. Of all Italian producers, Pittagala has announced the most ambitious production schedule. Six features with sound are scheduled, and twenty-six sound shorts are contemplated.

The progress that has been made in the United States in the development of sound pictures has prompted various persons in the motion picture industry in Italy to consider the possibility of utilizing them for the production of Italian grand opera. In the making of the silent picture, Italy has had little success but sound pictures should offer that country an opportunity in this regard.

Sweden.

ACCORDING to reports, sound motion pictures have met with the approval of the Swedish Cinema-goer, and several theatres will be wired in the near future. Sound pictures have been shown in Stockholm since May 2, 1929, and the attendance has been unusually high. While there is considerable adverse criticism regarding the talking picture, there are strong indications at least in Stockholm, that the public prefers the sound film to the silent. Talkies have been limited to a few short-length news reels with the exception of one American feature; however, a great number of features have been shown using sound effects, music and singing.

IT IS ESTIMATED that there are about 1,500 motion picture theatres throughout Sweden, 25 of which have a seating capacity over 750. At present there are only 7 theatres in Sweden equipped for showing sound pictures, six of which are located in Stockholm and the other in Malmo. Six of these installations are of American manufacture, while the other one is the invention of a Swedish engineer. The German Klangfilm sound-reproducing equipment is being installed in one theatre in Stockholm and in another in Gothenburg; the Svensk Film Industry are contemplating using this system in a number of theatres operated by them. The prospects for the sale of sound equip-

ment in Sweden depend, to a large extent, on the initial cost and whether or not the apparatus can be used with both American and European sound films.

Sound pictures have not as yet been produced in Sweden but it is reported that the Svensk Film Industri of Stockholm intends to produce during the current year two sound pictures. Neither recording nor reproducing sets have been manufactured in Sweden.

Switzerland.

AT PRESENT, three theatres in Switzerland have been wired for sound pictures, all three installations being American reproducing units. It is felt that at the end of this year the larger cities, with the exception of Berne, will have at least one theatre equipped to handle talkies. Of a total of 300 motion picture theatres in Switzerland, 25 have a seating capacity over 750. These theatres should be potential purchasers of sound equipment.

THIS country has no motion picture industry, except for a few small concerns, each turning out a few reels per year. Thus, practically all films must be imported. At present, all silent films are provided with subtitles in two languages, either French and German, or French and Italian. Possibly the greatest handicap for sound pictures in Switzerland is the very heavy expense involved in the original installation. The Swiss cinema field is at present reported to be greatly over-crowded, and theatres are constantly reported to be in difficulties.

THE American System of sound projection is almost universally favored. It is regarded as very much better than the German systems. Once the problem of installing such expensive apparatus is solved, it is probable that the language difficulties will be overcome in much the same way as is the case now in Paris theatres, in which the music only is registered and the subtitles remain in two languages. The extensive use of sound films is a thing of the future, however, and will not be realized in Switzerland for some years to come.

INASMUCH as time will not permit a more thorough discussion of the following countries of Austria, Hungary, Spain, Czecho-Slovakia, Poland, Denmark, and Norway, we must bear in mind that in the above mentioned countries there are estimated to be some 4,600 theatres, about 1,900 of which have seating capacities over 750, which should be potential purchasers of sound reproducing equipment.

BEFORE concluding I should, however, like to touch very briefly on these foregoing countries.

AUSTRIA — Prospects for sound pictures are not promising due to the number of small theatres. No theatres are equipped as yet, but it is planned to equip a small theatre in Vienna at an early date.

HUNGARY — Progress has been slow in wiring Hungarian theatres with sound film equipment. Money is tight, and exhibitors are uncertain as to the relative merits of the various apparatus on the market and the possibility of interchangeability of product. Secondly, the Hungarian Exhibitors' Association recently attempted to delay sound film activity in the country by discouraging theatre own-

ers in signing contracts for product until the question was more rational.

THE great wave of popularity of sound films defeated the purposes of this Association and consequently, the first orders were placed for sound equipment. Five installations have already been made, three are American and two are German. It is predicted that by January 1, 1930, 25 Hungarian theatres will be wired with adequate reproducing equipment.

THE Hungarian language is the only one spoken in the country, and all dialogue pictures unless produced in the native tongue will find very little market, if any. Sound synchronized pictures, however, should find favor.

SPAIN — The development of sound motion pictures for the present is not very promising in Spain. English dialogue pictures will naturally be barred because they would not be understood by the Spaniards. But synchronized pictures, reproducing musical scores and sound effects will have a future in this market. It is suggested that as theatres in Spanish-speaking countries are adapted to sound-films, there might be an opportunity for Spanish producers, who at present are not equipped for sound production, to supply Spanish speaking films to those markets.

CZECHO-SLOVAKIA — Only 5 theatres in this country are equipped with sound apparatus, all of them being in Prague. Distribution of talking films will be limited due to language difficulties. German dialogue pictures will find some distribution, however, in the territory close to the German and Austrian frontiers inhabited by German speaking people. Sound synchronized pictures on the other hand have better prospects, contingent of course upon exhibitors being able to install the expensive reproducing equipment.

POLAND — No theatres as yet have been wired for sound films in Poland. Theatre business in this country has been very poor in the past six months and exhibitors are reported to be in a very poor financial state. Their ability to wire their houses, therefore, depends chiefly upon the willingness of the banks or other financiers to aid in the wiring of their theatres.

DENMARK — Sound installations in this country will be somewhat limited as Denmark has but 270 theatres, 30 of which seat over 500. A few theatres are already wired, and others are expected to be wired in the near future. Leaders in the motion picture industry in Copenhagen feel that the prospects for sound motion pictures in Denmark are very good. One producing company, "Nordisk Tone-Film," is producing short sound pictures on a Peterson & Poulsen Recording unit.

NORWAY — Immediate prospects for sound film development in Norway are very good, and once the equipment is installed, sound films should be as popular in Norway as anywhere else. At present there are two sound installations in Oslo.

I HOPE I have made clear to you, from the foregoing, that the introduction of dialogue and sound synchronized films, will, within the next few years create an entirely different situation in the field of motion pictures in Europe. Inasmuch as it will undoubtedly be at least two years before the total installations abroad will equal or even approach the number in the United States, it is safe to assume that exports of American motion pictures should continue to maintain the same high level as in the past.

Radio Gives Screen Voice Screen Will Give Radio Television

(Continued from Page 9)

corner." I shall not attempt to predict how far away the corner may be, for the most eminent technical workers in that field balk at definite prediction. But we are all confident that television is coming. It seems as certain as fate.

IT IS my conviction that, just as the films have utilized the resources of radio science to give the screen a voice, so it is reasonable to assume that radio broadcasting will eventually borrow from the master minds and facilities of motion pictures in the presentation of visual radio entertainment. Whether we will broadcast the images of radio performers from the studios, motion picture performers off film strips synchronized with sound, or theatrical presentations from stages, I am not prepared to say. Possibly all three types of presentation will furnish television its subjects along with great news events, sporting matches and the like.

DOES the prospect of television carry a threat against the thousands of theatres throughout the world by promising visual entertainment in the home in addition to the audible entertainment already available?

I have already sought to answer the first of these questions, partially at least, by my opening references to the gregarious instincts of the people. As for the second, I am one of those who, while thoroughly expecting that the almost inconceivable magic of visual reception will be accomplished within my lifetime, still believe just as profoundly that the theatre will survive and flourish.

Questions like these naturally arise when we are faced with the prospect of new and revolutionary changes in any line of endeavor. Yet pause and consider. Does not science, like nature, always strike a balance?

SCIENTIFIC advancements, suddenly as they sometimes come, seldom destroy the things they presumably replace. Usually new inventions simply make old ones more useful.

In many quarters only a few years ago it was felt that the radio broadcasting would spell doom to phonographs. Instead, radio provided the phonograph industry with electrical recording and reproducing and with new conceptions of tone qualities and volume. A vast new market was opened, a market was expanded considerably when the radio manufacturers began to combine phonographs with radio receiving sets. At least one great merger of radio and phonograph interests has occurred within the year. Far from driving out the phonograph, radio stimulated it to new usefulness.

THE COMING of radio broadcasting also brought fears to the minds of some that the public would prefer to stay at home to listen to radio programs

and that the motion picture business would suffer as a result. The groundlessness of these fears is proved by the fact that attendance at film houses has increased consistently year by year. New and larger theatres are constantly being built. Radio itself gave the screen voice, music and the multitudinous sounds of natural activity.

The progress of science was not destructive to the entertainment industry. It simply gave the public the right to demand more for its money.

Even when television is perfected on a commercial scale and televised subjects are broadcast for reception directly in millions of homes, the motion picture theatre will continue to thrive as the gathering place of entertainment-seeking multitudes. Again I am theorizing, but the history of the theatre and the radio would seem to bear me out.

When television comes, whether it be in five years or a score, it will play a large part in the operation of the very theatres that some feel it threatens. Our imaginations can run riot when we speculate upon the illimitable possibilities of television in relation to motion picture theatres.

CONSIDER what can be done in the field of newsreels alone. Imagine seeing flashed upon the screen in simultaneous sight and sound a news event of major importance as it is taking place! Visualize world series baseball games, football games, automobile and horse races, transported the instant they occur on supersized, natural-color stereoscopic screens!

Perfections in the projection of motion pictures will play a large part in making television applicable to theatre rather than home presentation. We have not seen the cheap and popular use of filming cameras and projecting machine affect the motion picture industry perceptibly.

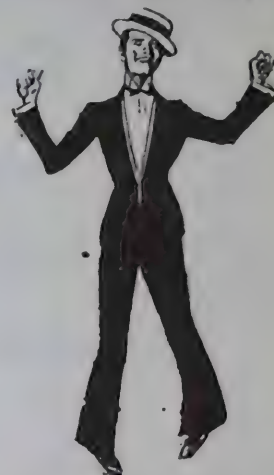
The home can hardly be expected to be transformed into a modern theatre having all the perfected devices and appurtenances available to the theatre. A glimpse of a few of these devices, some not yet being exploited, suffices to illustrate.

THE SUPERSIZED screen, one that occupies a full stage, will soon be used, especially for the musical shows that are becoming regular offerings in the "talkies." Experiments are being conducted with stereoscopic motion pictures, pictures having a third or "depth" dimension. Increasing use of color is being made in current film productions. The combination of these elements with spoken dialog, music and natural sounds will set a standard for screen entertainment that audiences will naturally expect and demand when television becomes a commercial practicability. Moreover, someone will have to foot the bill for home television, and it is hard to conceive of an advertising sponsorship of the filmed efforts of Charlie Chaplin, Mary Pickford and Douglas Fairbanks.

The motion picture industry realizes that our technical and performer talent must be interchanged. Several of the largest film organizations have already engaged, more or less, in radio broadcasting. Paramount has joined forces with Columbia, which serves a major chain of broadcasting stations, extending all

Oh Boy!

Can you blame me for feeling like this!



I've just installed

**Talkietone-Phototone
Sound-on-Film**

It's easy to operate—perfect in reproduction—and it doesn't damage the film.

**Radio Industries
of Canada Limited**
Toronto Winnipeg Calgary

the way from the Atlantic to the Pacific coast.

THESE STATIONS, formed into a network by telephone-line connection, virtually "cover" the United States with our so-called "chain" programs. Our merger of interests places Paramount and its subsidiary, Publix Theatres, in a strategic position in the entertainment world. Any new developments in screen, stage and radio fields can be adapted in the fullest measure.

One of the most important phases of the Columbia-Paramount affiliation—and one that shows how their joint facilities can be put to immediate advantage—is the fact that the film organization now has a ready outlet for intimate contacts with the millions of American homes. The great stars of the film world can make an audible appeal to radio listeners and thus stimulate theatre attendance.

Motion picture stars must now possess that vague quality known as "radio personality," for the "radio personality" is really a concomitant of the "talkie personality." In word and song, the voice of the great of filmdom now will be heard regularly by millions of potential theatre-goers sitting at their own firesides.

FOR SALE

2 Simplex Machines with Gunlach Lenses, 250 Opera Chairs, Gold Fibre Screen, and other articles. All in good condition.

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Theatre Seats for sale. First-class condition.

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Not an Experiment—An Achievement!
Talkietone - Phototone
Sound Picture Equipment
Sound-on-Film and Synchronous Disc
Four Models—Four Prices
Radio Industries of Canada Limited
Toronto Winnipeg Calgary

Visitors at Tivoli

LORD and Lady Willingdon were distinguished visitors at the Tivoli, Toronto, on Friday, Oct. 11th, which they visited in order to see a performance of Al Jolson in "Say It With Songs." Their Excellencies were accompanied by His Honour, Lieutenant-Governor W. D. Ross and Mrs. Ross, and in order that the visitors might be enabled to see the entire performance, the Ottawa train was held for fifteen minutes.

COLLEEN MOORE in "Smiling Irish Eyes," played the Orpheum Theatre, Sault Ste. Marie, and not the Algoma Theatre as previously reported. Our good friend "Bob" Stevens is responsible therefore for the "nifty" publicity and exploitation.

Disney and Krazy Kat

COLUMBIA PICTURES is releasing a series of Disney & Krazy Kat cartoons, with Sound and Synchronization, thirteen of each, which sells us completely on the number thirteen as a lucky number.

Ub Iwerk is the artist responsible for the cartoons, and the imagination back of their idiosyncracies and eccentricities. Large words for Motion pictures, but when exhibitors view the genius of what Ub Iwerk presents, they can tell their public in enlarged letters that this Columbia series is a feature.

The "El Terrible Toreador" which played the Uptown last week, and

"The Skeleton Dance" at the Tivoli, this week, are so clever that it would be difficult to find a short subject which contains as much novelty, and entertainment value.

Jack Arthur Registers Again

WE CANNOT let another issue of The Digest go by without congratulating Jack Arthur, impresario of the Famous Players Canadian presentations, for the Broadway number he put on, during the banquet of the S.M.P.E. held in Toronto, at the Royal York Hotel last week.

Talking Picture Specials

A.C. Speed Indicators	-	Reg. \$60.00	-	\$25.00 each
Wright De Costa Speakers	-	" 95.00	-	60.00 "
Utah Speakers	-	" 65.00	-	29.50 "
Baffle Boards	-	" 15.00	-	7.50 "
Giant Horns	-	" 45.00	-	19.00 "
Griswold Film Splicers	-	-	-	30.00 "
Record Cabinets, 24 Shelf	-	-	-	60.00 "

Perkins Electric Company Limited

Toronto

Montreal

Winnipeg



Show Business



Officials in Canada of Fire Prevention Week, held during the week of October 6, found to their dismay that conditions in motion picture presentation had greatly changed within the past year. As a part of their publicity drive, they had arranged to use appropriate slides in the theatres. When the exhibitors were approached, however, the discovery was made that the slides were practically useless because the theatres had discontinued the use of slide machines following the general adoption of sound pictures.

Confederation Amusements, Limited, Montreal, has added to its chain of local theatres by the opening of the Outremont Theatre. This makes the fifth in the Confederation group. The Outremont is the first Montreal house to be built on sound picture lines, literally speaking. Eugene Maynard has been appointed manager.

The procession of motion picture stars to Montreal keeps up. On the heels of Charles Farrell was Colleen Moore who made personal appearances at the Palace Theatre with her "Smiling Irish Eyes." Farrell made his bow at the Capitol.

Joe Franklin, widely-known manager of B. F. Keith's Theatre, Ottawa, is now still better known by reason of the fact that he has been on the air. On October 10 he addressed the radio public through Station CNRO on the subject of the Royal Humane Society, of which he is a director.

Ivan Ackery, recently appointed manager of the Dominion Theatre, Vancouver, B. C., gained his first theatre experience as an usher at the Capitol Theatre, Calgary, after he had served in the Canadian Expedi-

tionary Force. Later, he went to Vancouver where he obtained a job as usher in the Capitol Theatre there, and two years ago was appointed manager of the Victoria Road Theatre, a suburban house. He is now manager of one of the important theatres in Vancouver.

Famous Players Canadian Corp. is making substantial changes in its leading theatres of Winnipeg, Manitoba, officials of its theatre service staff having been sent from Toronto for the purpose. The Capitol Theatre has been altered at a cost of \$75,000 while the Metropolitan Theatre, the second theatre in Canada to have talking pictures, is now closed for \$35,000 alterations. An expenditure of \$12,000 is also being made at the Orpheum Theatre, while other Winnipeg houses are undergoing changes as well.

A COMPANY being formed to operate a chain of theatres from Winnipeg west, has decided to build a moving picture house in Saskatoon, Sask., equipped for the Sound Pictures at a cost of \$150,000, it was announced in Saskatoon, recently. The theatre will have a seating capacity of 1,000 and Henry Morton, of Winnipeg, will be managing director of the company. Plans for early construction are under way. The chain theatre will be the fourth "talkie" in Saskatoon, if present plans materialize.

Mr. Morton who sold out his Winnipeg chain of four picture houses, has recently returned from Europe with new ideas.

Walter and Mrs. Davis recently celebrated their 26th wedding anniversary in two different theatres of Winnipeg, Manitoba. Mr. Davis was recently appointed manager of the Winnipeg Capitol while his wife continues treasurer of the Metropolitan Theatre.

Perfection Equipment--

DeLuxe Model H Motiograph, the Projector that is built to deliver the goods continuously, clear rock steady projection, no noise to interfere with "Sound," no stripping of gears under connection to Sound units — and many features found on no other projector such as pedestal foot switches, framing pilot light, oil collector box, ball bearing movement — and the new cylindrical shutter that eliminates 62% of the heat on the film.

Gardner Velvet Perforated Gold Fibre Sound Screen, a true Velvet Gold Fibre Screen giving the usual Velvet Gold Fibre brilliancy and depth — and perforated for "Sound."

Cont-El-Arc Motor Generators, dependable, quiet sets that efficiently deliver true direct current to the arc.

Ross Lenses, the finest of them all, so good that there is no possible comparison with any other lens on the market.

ROLL TICKET SPECIAL

The splendid response our Roll Ticket Special met with last year prompts us to conduct another Special this year. You can have your tickets with your Theatre name thereon at astonishingly low prices. Full price list and particulars now ready, drop us a line for it. This Special Sale will close November 30th. Get your order in before that date.

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

Round About the Studios



"Romeo and Juliet," as portrayed by Norma Shearer and John Gilbert, in Metro-Goldwyn-Mayer's record breaking success, "Hollywood Revue," now playing the Tivoli, Toronto.

Metro-Goldwyn-Mayer announces acquisition of sound picture rights to "Serena Blandish," the comedy by S. N. Behrman which played at the Morosco Theatre last season, with Ruth Gordon, Constance Collier, A. E. Matthews and Hugh Sinclair in leading roles.

Universal has just purchased for the use of Joseph Schildkraut a magazine story by Henry La Cossett entitled "Deadline." It is being put into continuity form by Edward Lowe and will be directed by John Robertson. Barbara Kent, Scott Kolk and Harry Stubbs have already been assigned to important roles.

Charles Ruggles, former musical comedy comedian who achieved instant screen popularity from the manner in which he handled his roles in "Gentlemen of the Press" and "The Lady Lies," will have his first starring role for Paramount in an original screen story by Ben Hecht, author of "Underworld" and co-author of "The Front Page." According to the announcement of executives of the Long Island studio of the company, Ruggles will start work in this story, as yet untitled, this month under the direction of Hobart Henley.

Having been first in introducing movies on railway-trains, first to introduce sound pictures as a regular feature of oceanic travel, Universal now steps forth as a pioneer in introducing moving picture entertainment on air liners. A program of Universal pictures was shown on the T.A.T. ship out of Port Columbus, Ohio, and will continue as part of the T.A.T. service.

The abundant comedy charms of Marie Dressler will be visible in all their ample splendors in Rudy Vallee's first big screen feature, "The Vagabond Lover," now actively in production at the RKO studios in Hollywood.

Others in the cast, supporting the singing saxophone lover of broadcast fame are Sally Blanc, Danny O'Shea, Eddie Nugent, Nella Walker, Charles Sellon and members of Rudy Vallee's Connecticut Yankee's orchestra.

Spec O'Donnell, boy comedian who has provided merriment in productions running from two-reel Pathe-Roach comedies to super features, has been added to the cast of "The Grand Parade," the Pathe minstrel film now in the making at the studios in Culver City.

A telegram just received from Grant L. Cook, Executive Vice-President of Tiffany-Stahl, who is at Hollywood, states that "Mamba," Tiffany-Stahl's all-color feature, will have a remarkable cast, headed by Eleanor Boardman, Jean Hersholt and Ralph Forbes. Work on "Mamba" will be started the latter part of the week, with Al Rogell directing and Rudolph Flothow supervising. The scene of the picture is laid in the heart of the African jungle. F. Schuman Heink and John Reinhardt wrote the story.

"The Rogue's Song," M-G-M musical romance in which Lawrence Tibbett is making his screen debut, will be an all-color production according to word received from the coast this week.

Greta Garbo has returned from a vacation at Pebble Beach to begin rehearsals on her first talking film, "Anna Christie," adapted from the famous Eugene O'Neill play by Frances Marion. Clarence Brown is directing this picture.

Sir Winston Churchill, noted British statesman, and his brother, John Churchill, were the guests of John Barrymore this week at the Warner studio. The visitors watched Mr. Barrymore work before the camera and microphone in his second all-talking Vitaphone picture, "The Man."

Sir Winston and Mr. Barrymore had met previously in England during the time the actor was there with his Shakespearean company.

"Half Way to Heaven" is the title which has been definitely chosen by Paramount executives to replace "Here Comes the Bandwagon," the next all-talking vehicle of Charles "Buddy" Rogers on which he has been working at the West Coast studios under the direction of George Abbott, with Jean Arthur in the feminine lead.

Miss Margaret Bannerman, the well-known West-end actress, who recently signed a contract with Captain George Banfield to appear in four British Filmcraft productions, will make her debut as a "talkie" star in "The Lure," the all-dialogue murder mystery thriller, to be produced by Captain Banfield, next month.

Ludwig Berger, well-known European film director and musician, will remain under contract to Paramount Famous Lasky Corporation in Hollywood. Announcement was recently made by B. P. Schulberg, general manager of West Coast production, that Berger has signed a new contract and will be awarded further directorial assignments following the completion of "The Vagabond King." The contract comes as a reward for Berger's directorial work to date in this all-Technicolor picture, in which he is directing Dennis King, star of stage and screen.

Metro-Goldwyn-Mayer has signed John Meehan to write original stories, dialogue and adaptations at the coast studio.



Scene from "The Voice Within," a Tiffany production, starring Eve Southern and Montague Love.

ANNIVERSARY

The First Year

First in Sound

**Pathe Sound News
Cameras are the
World's Speediest
Reporters.**

A fall, a winter, a spring, a summer have come and gone. Hundreds of events have occurred and been duly recorded For a year has passed, and Pathé Sound News celebrates its first anniversary with the coming of the autumn leaves It is fitting that in this, the silver anniversary year of Pathé, Pathé's new newsreel medium should have made its bow as the premier purveyor of news-in-sound to the silver screens of the world A year of full accomplishment. A year of scoops and strides. A year of hard work and harder test Under the courageous editorial leadership of Terry Ramsaye and Ray L. Hall; with a world-wide organization of sound trucks catching the news as it makes itself seen and heard; with an actual record of getting the news faster and delivering it more promptly; with the unique background of 20 years of Pathé News accomplishment and service — it is no wonder that in its first year, Pathé Sound News is first!

**Firm Leadership .
Organization . Alert
Reporting . Immediate
Delivery . and 20 Years
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Pathe sound News

**Edited by
Ray L. Hall and
Terry Ramsaye**

*Undisputed leadership has
been attained solely on its
merits.*

*Pathe Sound News is an
essential part of every well
balanced program.*

**Distributed in Canada by
Regal Films Limited**

GANGWAY!

*Another box office
Special in a record-
breaking series of
sure-fire productions*

Sailor's Holiday

with ALAN HALE and SALLY EILERS

*A Big Day in the life of a Gob and a Girl
A Big Day for the Exhibitor when he Shows
this Comedy Riot*

**And Still They
Come!**

"Paris Bound"

"The Sophomore"

"Big News"

"The Awful Truth"

"Her Private Affair"

"Lucky in Love"

"Sailor's Holiday"

PATHE

*All Music - All Sound
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